

Lang & Cie.

CHARITY AUCTION

JUNGE KUNST  
MIT ZUKUNFT

IN FAVOUR OF

Hochschule für Bildende Künste – Städelschule  
FRANKFURT AM MAIN

HfG – Hochschule für Gestaltung  
OFFENBACH AM MAIN

AS PART OF THE

NACHT DER MUSEEN IN FRANKFURT UND OFFENBACH

4 MAY 2024



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# = HfG - Hochschule für Gestaltung in Offenbach am Main

# = Hochschule für Bildende Künste - Städelschule in Frankfurt am Main



## JUNGE KUNST MIT ZUKUNFT 2024

In mid-March 2024, the members of the expert jury selected from 88 submissions the 26 works of art that have been admitted to the exhibition and thus also to the auction. Prof Bernd Kracke (HfG – Hochschule für Gestaltung in Offenbach am Main) and Prof. Tobias Rehberger (Hochschule für Bildende Künste – Städelschule in Frankfurt am Main), received gallery owner Barbara von Stechow, Dr Doris Voll and Heike Eichhorn on site. At the end of the day, two further lot numbers were awarded, which are set to be auctioned off on 4 May 2024.

Prepare to be surprised!

**SATURDAY, 4 MAY 2024**  
**START AT 7PM, ADMISSION FROM 6PM**  
**MUSEUM ANGEWANDTE KUNST**



# Greeting

Frankfurt is fast becoming the »city that never sleeps«, and not just during the NIGHT OF THE MUSEUMS. Thousands of visitors take advantage of this annual event, which has been running since 2000, to view current exhibitions along the museum embankment, take a closer look at the permanent exhibitions and follow an accompanying programme tailored to the individual houses.

With the city skyline in view, many art lovers also discover the latest works by young artists every year, presented to an interested public in a charity auction curated by dedicated mediators from the museum and gallery scene.

2024 marks the 19th time the auction is held, and the indicative title JUNGE KUNST MIT ZUKUNFT has been chosen for the current edition, which is once again being organised jointly with the Städelschule and the HfG Offenbach at the Museum Angewandte Kunst.

The current instalment once again demonstrates the potential of Frankfurt as a hub for art. Off the beaten track, young artists here demonstrate a flair for internationality. This is due above all to the art academies. They attract attention and, at the same time, the proceeds from the auction enable them to provide support.

I would like to sincerely thank Lang & Cie. Real Estate AG for supporting this year's art auction, which allows us to continue the tradition of sponsorship in this area.

My special thanks go to the Director of the Museum Angewandte Kunst, Prof Wagner K, who has been a reliable partner and opened his doors for this event from the very beginning.

Dr. Ina Hartwig

**HEAD OF THE DEPARTMENT FOR CULTURE AND SCIENCE  
FRANKFURT AM MAIN**



DR. INA HARTWIG

# Preview

## **PREVIEW DAYS**

2 May 2024, 10am – 6pm

3 May 2024, 10am – 6pm

Guided tours of the exhibition are possible at any time on both days.

Museum Angewandte Kunst  
Schaumainkai 17  
60594 Frankfurt am Main

## **CONTACT FOR ENQUIRIES**

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# Introduction

After five years during which it was not possible to hold the JUNGE KUNST MIT ZUKUNFT charity auction, the long-standing success story is finally being continued. This is a very good sign: for the participating institutions, the Hochschule für Bildende Künste – Städelschule in Frankfurt, for the HfG – Hochschule für Gestaltung Offenbach and, above all, for the young artists.

Promoting young talent is one of the central tasks for art colleges. But this approach also needs to be carried over into society. This is exactly what the charity auction, first held in 2001, has stood for over the years. It offers young artists the broadest possible platform through the public auction in a renowned exhibition venue such as the Museum Angewandte Kunst in Frankfurt as part of the NIGHT OF THE MUSEUMS.

50 per cent of the proceeds go directly to the artists, the other half to the Friends' Associations of the two universities, which in turn carry out valuable support work. Furthermore, the networks that are created on this evening are invaluable.

My sincere thanks go to Dr Doris Voll and Heinz-Günter Lang from Lang & Cie, whose generous support makes this charity auction possible in the first place, and to gallery owner Barbara von Stechow, who, as the original initiator, has once again breathed new life into this important project with her tireless efforts. I would also like to thank Heike Eichhorn, who organised the auction until 2019 and accompanied it this year as a member of the jury, auctioneer Karl Michael Arnold, who will once again host the evening, and Matthias Wagner K and his team at the museum for their hospitality. Last not least, I would like to thank Dr Ina Hartwig, Head of the Department of Culture, for taking on the patronage.

Prof. Bernd Kracke

PRESIDENT OF THE HFG – HOCHSCHULE FÜR GESTALTUNG OFFENBACH AM MAIN



PROF. BERND KRACKE

# #01



**MARKÉTA ADAMCOVÁ** \*1992, Prag, CZ

Insect's dust, 2023

OIL ON CANVAS

50 × 60 CM

**STARTING BID** 300 EURO

The piece »Insect's dust« belongs to an eponymous series in Markéta Adamcová's oeuvre. The main source of inspiration for her paintings has always been nature, which although at first glance appearing chaotic, offers up a harmonious order on the level of its smallest components, such as cells and molecules. It is this system and man's relation to it the painter has chosen to explore through small poetic narratives. In the present painting, she focuses on organic dust particles made up of, for example, insect remains in our dwellings, which call to mind the fragility of life. The bright yellow pigment covering the entire canvas like pollen also points to Adamcová's interest in experimenting with dyed fabrics. Her works testify to the universality and timelessness inherent in nature.





**PAUL BENKEL** \*1997, Darmstadt, DE

Faces, 2023

CERAMIC, SEVEN PARTS

JE 19 × 15 × 3 CM

**STARTING BID** 250 EURO

The portrait as an expression of human individuality is as relevant as ever, proving a fundamental constant in the visual arts. Portraits and self-portraits have been associated with notions of contemporary witnessing, representation and staging. However, artists are also looking for new forms of representation, as demonstrated by Paul Benkel's small-format ceramic drawings, which ultimately produce portraits without faces. The art of portraiture, with its intellectual-historical implications of mimesis, presence and referentiality, is here expanded to include a new form of facial art that calls these very implications into question. Benkel's anti-portraits are sometimes reminiscent of anonymous placeholders from social media accounts, as if what is being created here has not yet been decided. They elude our gaze in a way that is as dynamic as it is subtle.

# #03



**LINUS BERG** \*1996, Mainz, DE

To all my thinly haired gay friends, 2024

INKPRINT, EDITION 1/3, FRAMED

24 × 30 CM

**STARTING BID** 200 EURO

Linus Berg is interested in the relationships and the interdependence between magic, art and consumption – and their pitfalls. Using the example of the different characters of the M&M's mascots in the form of colourful chocolate lentils, Berg explores the inherent ambivalence of cuteness as a marketing strategy. Initially, there were only two mascots in the M&M's brand world, both of which were gender-neutral: »Red« (self-confident) and »Yellow« (clueless). More recently, under the slogan »Bunter Spaß für alle« (Colourful fun for everyone), the company behind M&M's has endeavoured to represent society as a whole (at least in Germany). Five additional characters were introduced, including three female characters, which, for lack of an alternative, turned the existing figures into male characters. The anticipated candy storm failed to materialize, as the first female character »Green«, with long eyelashes, a kissable mouth and high-heeled shoes, could only be described with one word: sexy. Following heated protests, the mascots were repeatedly adapted for a diverse world, but the attempts failed and the »Spokescandies« were retired for the time being.



**FENJA CAMBEIS** \*1993, Landau, DE

bulldozed, 2023

ACRYLIC ON CANVAS

80 × 110 CM

**STARTING BID** 150 EURO

Fenja Cambeis dedicates her work to the investigation of bodily realities, both through their direct depiction and through the way she handles the material of the canvas itself. Photos taken at a regional market served as the starting point for this work. She was struck by the presentation of the varieties of farmed vegetables there: As if in an exhibition, the most diverse and unusual tomatoes were presented on long tables, all labelled with names, a description and their own story. The piece »bulldozed« refers to the original fruit shape of the travel tomato (»Tomato Voyage«). The fruits of this unusual, dark red tomato variety consist of many chambers, which in turn are separated from each other by firm flesh. The special physicality of the plant, its almost ornamental decorations and curves, display an aesthetic formal language able to arouse a certain desire. In her work, Cambeis attempts to transfer this desire to her canvas and appropriate the obsession. Through reproduction and abstraction, a contrast emerges between the virtual-seeming form she paints and the natural form of the fruit. The folds of the canvas, as an element disturbing the smooth surface, also show the decay inherent in any ideal of beauty.

# #05



**ARNAUD FERRON** \*1997, Paris, FR

Four glasses, 2023

GRAPHITE ON PAPER, FRAMED

25 × 19 CM EACH

**STARTING BID** 300 EURO

The still lifes by the young French artist Arnaud Ferron are composed of four framed graphite drawings arranged in a row. The theme is a typical example of the »old-fashioned glass«, a traditional whiskey or lowball glass also used for cocktails. The cylindrical glass with a wide rim and thick base is decorated in the style of cut glass. Ferron presents it detached from any background. A simple yet beautiful everyday object that everyone knows. Simple not in its formality, but in our day-to-day perception. The arrangement of the four studies, allowing the eye to wander between the drawings, is deliberately chosen for it prevents a focus on a centre. Each drawing is unique and differs minimally from the others, also owing to the changing light, its glare and reflections: always the same but never quite identical.



**SIMON GILMER** \*1997, Pirmasens, DE

Klimagerät Wandanlage RT-20 (Dieter Rams), 2024

BOARD

60 × 79 × 40 CM

**STARTING BID** 250 EURO

Why do all air conditioning units look the same? Simon Gilmer explores this question in his sculpture »Klimagerät Wandanlage RT-20 (Dieter Rams)«, addressing the ubiquity of technical devices in our environment. Gilmer often installs his works slightly out of sight, sometimes even connecting them to ventilation shafts, where they are hardly noticeable even in the context of an exhibition. Like a decoy, they imitate the appearance of an object and yet offer an alternative. Dieter Rams' design classic RT-20 is one of Braun's most coveted collector's items. In the Museum Angewandte Kunst, works by the designer are on permanent display in a dedicated room. The classic design of Dieter Rams' table radio served Simon Gilmer as a template when he formulated his own unique proposal. Why not like that for a change?

# #07



**MARIAM GULEDANI** \*2002, Tiflis, GE

Untitled, 2023

FELT PEN, PENCIL AND OIL PASTEL ON PAPER, FRAMED  
42 × 30 CM

**STARTING BID** 200 EURO

Very few artistic portrayals of interiors focus on the actual use of a space. The space that Mariam Guledani shows us is not a place of everyday residence, either, but a purely artificial space in which everything has been carefully placed and curiously arranged. The artist explores all kinds of living spaces before deconstructing them in order to indicate new models and possibilities. This formal alienation effect is intensified by the shifted perspectives and the dynamic use of colour.



**DENNIS HAUSTEIN** \*1991, Frankfurt am Main, DE

IMG\_7814, 2022

C-PRINT, DIASEC, EDITION 1/3

120 × 150 CM

**STARTING BID** 500 EURO

The piece »IMG\_7814« is part of the installation »Compilation« by Dennis Haustein and is based on a video sequence. The original video shows a monster wave hitting a ship – we are presented with a blue background on which shadowy figures can be made out.

With his work, the artist examines the nature of the digital image world of the Internet and its key characteristics. The technological images suggest a perceived reality: It is the perpetually renewed illusion that fascinates the artist. In order to counter this inflationary flood of digital images, Haustein in turn extracts a few moments by taking screenshots. The artist transfers the chosen content into a lasting and permanent form, freeing the screenshots from their latent existence in digital devices and transferring them into the physical world. Dennis Haustein devotes his full attention to the fleeting and incidental, the insignificant moment.

# #09



**ZOÉ HOPF** \*1990, *Kempten, DE*

Ginster I, 2021

CYANOTYPE ON COTTON

140 × 110 CM

**STARTING BID** 250 EURO

Zoé Hopf uses a technique for her nature studies that is one of the oldest photographic processes of all. In cyanotype the image carrier is treated with a light-sensitive solution that reacts to incident UV light: Where the light does not hit, the motif is revealed, while where the light hits blue hues develop. Working outdoors is thus a crucial part of the artistic practice. In order for the floral themes composed of light and shade to develop, long exposure times are required, with the position of the sun and the wind dictating the dimension, form and contours of the objects' shadows. Hopf chases the place, watches and waits. The process of over- and under exposures, blurring and overlaps generates its own intrinsic dynamics, which makes her compositions especially appealing.





**DAHYUN JUNG** \*1991, Iksan, KR

Jemandes Schuhe, 2023

OIL ON CANVAS

170 × 170 CM

**STARTING BID** 350 EURO

South Korean artist Dahyun Jung achieves a distinctive aesthetic consolidation of form by combining painterly figuration and symbolic language. The large-format painting »Jemandes Schuhe« (Someone's Shoes) shows a pair of ordinary men's shoes that the painter found on the street and staged: The physical presence of the found object takes up almost the whole pictorial space. The shoes left behind as a bodily relic act as a placeholder for an absent person and times gone by. They represent a person without depicting them. The surface of the shoes still bears the marks left by their former owner, who has discarded the protective shell.

# # 11



**MERET KERN** \*1997, *Frankfurt am Main, DE*

*Dich näher denken*, 2023

GOUACHE ON PAPER, FRAMED

94 × 74 CM

**STARTING BID** 200 EURO

The work »Dich näher denken« (Thinking you closer) by Meret Kern is part of an extensive series of portraits that she creates in gouache on paper. Her ostensibly simple themes embody a contemporary form of Surrealism and sensitive perception. Her works are the result of a constant repetition of the painterly act and an ongoing, intuitive exploration of the essence of human expression. What role the artist has assigned to her mysterious portrait studies, what they intend to reveal or hide, remains a mystery. Some details, such as the gaze and facial expressions, are carefully worked out, while the artist neglects other areas and lets them remain as rough fields of paint. She uses colour just as sparingly, allowing her portraits to blush in places. Are we looking at a self-portrait, a version of herself, or a fictitious counterpart? Beyond any physiognomic parity, Meret Kern thus attempts to reproduce the essence of the person portrayed: a delicate approach to the entity that is the other.



**EYI KIM** \*1991, Incheon, KR

.zip, 2024

OIL ON CANVAS

80 × 130 CM

**STARTING BID** 200 EURO

Using the medium of painting, the artist Eyi Kim transfers the content of analogue and digital images onto the canvas. She approaches her subject through glazes of paint in the form of overlapping, deliberately placed lines and lines created by the paint running down the canvas. In their interplay of colours and forms, the resulting abstract paintings allude both visually and conceptually to the tradition of Abstract Expressionism.

The title of Eyi Kim's painting refers to the ZIP format, a lossless means of compressing larger digital files. The landscape format indicates that this is an abstract representation of landscape. The artist breathes life into her scenes by employing naturalistic shades of green, blue and yellow that draw the viewer in. Plants, water, light - it's all there.

# #13



**ROBERT KULET** \*1984, Nakuru, KE

REMEMBER, 2023

ACRYLIC ON CANVAS

150 × 100 CM

**STARTING BID** 300 EURO

Robert Kulet's large-format paintings are conceptual and draw on a fundamental semantic constellation: the relationship between language, signs and reality. The gestures of his subjects, whom he encounters in order to photograph and paint them, create a language for which there is a code and thus also comprehensibility. Its medium is human behaviour, a natural conduct, a subconscious movement that of course depends on situations in the past and present. Performative body language enables a kind of communication between people that known languages are incapable of. Similarly, Kulet deliberately employs the signal function of contrasting, strong colours that are also associated with connotative standards. Black is one of them.



**KOON KWON** \*1990, Pohang, KR

Shining Wavelet No. 3, 2024

OIL ON WOOD

DIAMETER: 100 CM

**STARTING BID** 450 EURO

With the relief »Shining Wavelet No. 3«, artist Koon Kwon has created a geometric symbol that combines the cadence of mathematical wave patterns and electronic frequencies. The combination of round and angular shapes rendered in yellow and black creates an optical illusion that suggests depth and movement. In it, Kwon attempts to manifest the energy of the universe and capture the natural forces of the world in an object – like a spiritual, universal storage medium. The theme goes back to her own biography. At the age of 16, Kwon was struck by lightning and had a near-death experience, which led her to a new start in life.

# #15



**GREGOR LAU** \*1995, Karlsruhe, DE

Hofeckweg 2-4 (Verhaftung Holger Meins), 2024

ACRYLIC ON CONCRETE

30 × 40 × 2,5 CM

**STARTING BID** 300 EURO

The press photograph of the arrest of RAF member Holger Meins on June 1, 1972 is etched into the German collective memory. It was taken after a shoot-out with the police in front of a garage in Frankfurt's Hofeckweg, where Andreas Baader and Jan-Carl Raspe were also arrested. At the exact spot where the photo was taken, Gregor Lau made a mould of the floor, which he later cast in concrete and subsequently painted. Lau searched for clues all over Germany: He found several of these crime scenes, made a cast of the ground and archived the mould. His reliefs, painted from police and press photos, thus seem like the reinvention of history painting. With the reliefs, Lau creates a vivid link between the photograph and the scene of the event.

»Concrete« is not just a building material, but also a stable condition, a reference to something specific. As a creative material for the visual arts, concrete has as yet escaped the focus of art-historical reception for the most part. For a long time, it was regarded as a material without properties.



**HYEONYOUNG LEE** \*1985, Daegu, KR

Oh, oh, ein flüchtiges Erlebnis, 2021

PENCIL, ACRYLIC, OIL ON CANVAS

100 × 100 CM

**STARTING BID** 200 EURO

With familiar themes, Hyeonyoung Lee lures us into what appears to be familiar territory in her paintings. She creates her curious visual spaces by combining landscape, architectural and geometric elements, allowing them to coexist independently and confidently. The dream of an idyllic existence implies a longing for happiness and perfection. Knowing of the present reality almost inevitably evokes the idyllic dream of former comfort, coupled with the hope of regaining what has been lost in some way in the future.

# #17



**SALOME LÜBKE** \*1996, Hamburg, DE

500ml, 2024

OIL ON CANVAS

140 × 100 CM

**STARTING BID** 400 EURO

Salome Lübke evidently knew above all what she did not want: no pictorial spatiality, no separate, distinct existence of the painting in relation to the world, which would make it a specific phenomenon of appearance; she did not want any transcendence or immateriality of the picture. She thus rejects pictoriality altogether, at least in the traditional sense.

Black is the absence of all colours; scientifically speaking, black is the absence of light. Perception alone is difficult because hardly any contrasts are formed in nuanced black and every incidence of light is reflected as glossy and therefore white: It can draw the eye to itself, luring the gaze into the depths where it no longer finds a foothold, but it can also repel it, bounce it off the surface. Lübke's work is rooted in the space between presence and absence, the psychological and the physical, the visible and the invisible. The unavoidable sensuality of her not exclusively black paintings must be accepted, the negation of every colour, every form, every meaning. At the same time, however, this black is a glow: the unhindered glow of abstraction that encompasses everything, every colour and form.





**HEMANSINGH LUTCHMUN** \*1995, *Moka, MU*

light, sensitive, 2024

PHOTOGRAPHY, TWO PARTS

100 × 70 CM EACH

**STARTING BID** 350 EURO

Hemansingh Lutchmun's explores the complex interplay between power and images in his work while drawing inspiration from his surroundings. He uses photography, video, and sculpture to analyse the way in which images are created and how they are used to reinforce existing power structures. In the work series entitled »light, sensitive« the artist explores what he calls the »absence of an image« through overexposed black and white photographic paper, which, when developed, turns black. Through the use of fire, the chemicals within the photographic paper begin to reveal themselves, blending, melting within each other, and sometimes exposing the white layer beneath. The photographic paper is then scanned and enlarged, leaving us with an abstract image created in the dark.

# #19



**JOËLLE PIDOUX** \*1986, Morges, CH

Fichtenflucht, 2022

PHOTOGRAPHY, FRAMED

70 × 50 CM

**STARTING BID** 100 EURO

Joëlle Pidoux, originally from French-speaking Switzerland, addresses environmental issues in her sculptures, installations, performances, photographs, and videos. The central theme and driving force behind her artistic field research is the impact of climate change. When it comes to pictograms or images of trees, we generally take the tree to be a symbol of power or strength: Pidoux chooses the spruce tree, which is particularly affected by climate change, as her subject. Humans also appear in her work as part of the depicted nature.



**ERIC POWELL** \*1984, Pittsburgh, US

Heaven's Gate, 2024

ACRYLIC ON WOOD

80 × 60 × 1,5 CM

**STARTING BID** 300 EURO

Eric Powell's piece »Heaven's Gate« is part of a larger series that the sculptor creates using a combination of two colours. The wooden support is gradually covered with around 100 layers of industrial acrylic paint. As soon as the paint is completely dry, he gradually sands and polishes the surface in many steps: initially with a coarse-grained 80 grit sandpaper and finally with a 10,000 grit. The mirror-like, reflective surface is created exclusively through these many, repeated work steps: It combines the complementary colours blue and orange and allows the viewer to perceive the entire depth of the composition, like a portal into another world.

With his almost meditative working method, Powell incidentally combines two distinct ways of creating sculptural objects, that of adding many layers of a material and that of taking away layers of material - in German language, the two methods of working each result in a distinct genre of sculpture: Plastik and Skulptur.

# #21



**KILLA SCHUETZE** \*1978, Frankfurt am Main, DE

Now is the time of monsters, 2023

INKJETPRINT / CLAY, RUBBER

150 × 100 CM / 9 × 9 × 9 CM

**STARTING BID** 300 EURO

With her interdisciplinary approach, Peruvian-German artist Killa Schuetze explores the dynamics of scale, perception and visual representation. Her small-format, amorphous sculpture offers an intimate view into a microcosmic world that becomes visible in a different dimension through the enlarged photograph. The contrast raises questions on the nature of reality and its representation, on how scale affects our understanding of what we see - as a commentary on the power of images to shape our experience of the world.

The title of the work refers to a quote from the Italian philosopher Antonio Gramsci from 1929: »The old world is dying, and the new world struggles to be born: now is the time of monsters.«



**ARTHUR STACHURSKI** \*1991, Ridgewood, US

Side Chair, 2021

WOOD, FOAM, COTTON

CA. 123,5 × 54,5 × 45 CM

**STARTING BID** 500 EURO

The piece »Side Chair« is a modified replica of a classical American design object attributed to the Shaker religious community. Arthur Stachurski used the characteristic side chair with a band seat and ladder back as a model. The Shaker furniture was designed to be simple and functional, so as not to distract from work or worship – today it is better known than the religious community itself and is regarded as a distinct and influential contribution to art history. On closer inspection, however, Stachurski's »Side Chair« is characterized by minor »design flaws«: Individual forms are incorporated, modified and recombined. In this way, the artist refers to the process of the reproduction and dissemination of social ideologies: Removed from its original context, the work became a serially produced object of consumer society and a symbol of American national identity.

# #23



**LUIS SULZMANN** \*1998, Hanau, DE

**HOMEMADEBLANKFIRINGPISTOLDISASSEMBLED**, 2023

SILVER GELATINE EMULSION ON STEEL, EPOXY

80 × 100 CM

**STARTING BID** 200 EURO

The work »HOMEMADEBLANKFIRINGPISTOLDISASSEMBLED« by Luis Sulzmann features a firearm that has been dismantled into its individual parts. The artist vividly reflects the complex dynamics and emotions associated with gun ownership, which inevitably leads to a discussion of human nature. The theme was transferred to the steel beam through analogue printing.



**NILOUFAR TEIMOURI** \*1990, *Kermanschah, IR*

Kaktus, 2023

MIXED MEDIA

155 × 130 × 50 CM

**STARTING BID** 300 EURO

»Cactus«, a sculpture by Iranian artist Niloufar Teimouri, is part of an installation consisting of three works of different sizes, shapes, and colours. The flowers on the cactus are depicted as female, life-giving breasts, also of different sizes, shapes, and colours. The bright colour and rounded shape are reminiscent of a child's toy. Only the front, however, is radiant and vibrant, whereas the back appears fossilized and lifeless. The sculpture's substructure is largely made of materials that would otherwise have been disposed of. Teimouri's artwork symbolizes the cycle of nature.

# #25



**MORITZ TONTSCH** \*1996, *Bergisch Gladbach, DE*

Resonance 0271, 2024

FOAM

60 × 60 × 7 CM

**STARTING BID** 250 EURO

Sound-absorbing foam panels can often be found on the walls of recording studios or music rooms, where certain frequencies in the room are to be reduced. The piece »Resonance 0271« is part of a series of acoustic panels in which Moritz Tontsch deals with the optimization of frequency resonances and applies them to the soundscape of physical spaces. Due to the material properties of the foam, the panels change the reflection of sound frequencies in the room and thus have a sculptural effect on the room by taking them away. In »Resonance 0271«, three different acoustic foams with different material properties and patterns are arranged in the style of graphic musical notations.





**LAILA ZAIDI TOUIS** \*1990, *Barcelona, ES*

*Conversations with the stranger*, 2021/2022

INSTALLATION, TWO PARTS  
APPROX. 208 × 65 × 51 CM EACH  
**STARTING BID** 500 EURO

The installation »Conversations with the stranger« comprises two sculptures that represent telephone booths and which should be placed as far away from each other as possible. The piece gives strangers the opportunity to get in touch with each other, as when you pick up the receiver in one booth, the phone rings in the other. Each of the two phone booths contains a pile of small cards with very personal questions printed on them, referring to a psychological experiment on creating interpersonal closeness conducted in the 1980s: If you were to answer these questions for each other, you would fall in love within 45 minutes – according to the study. If this form of »online dating« fails in our case, it must be because the artist has substituted a few of the original questions.

## **IMPRINT**

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